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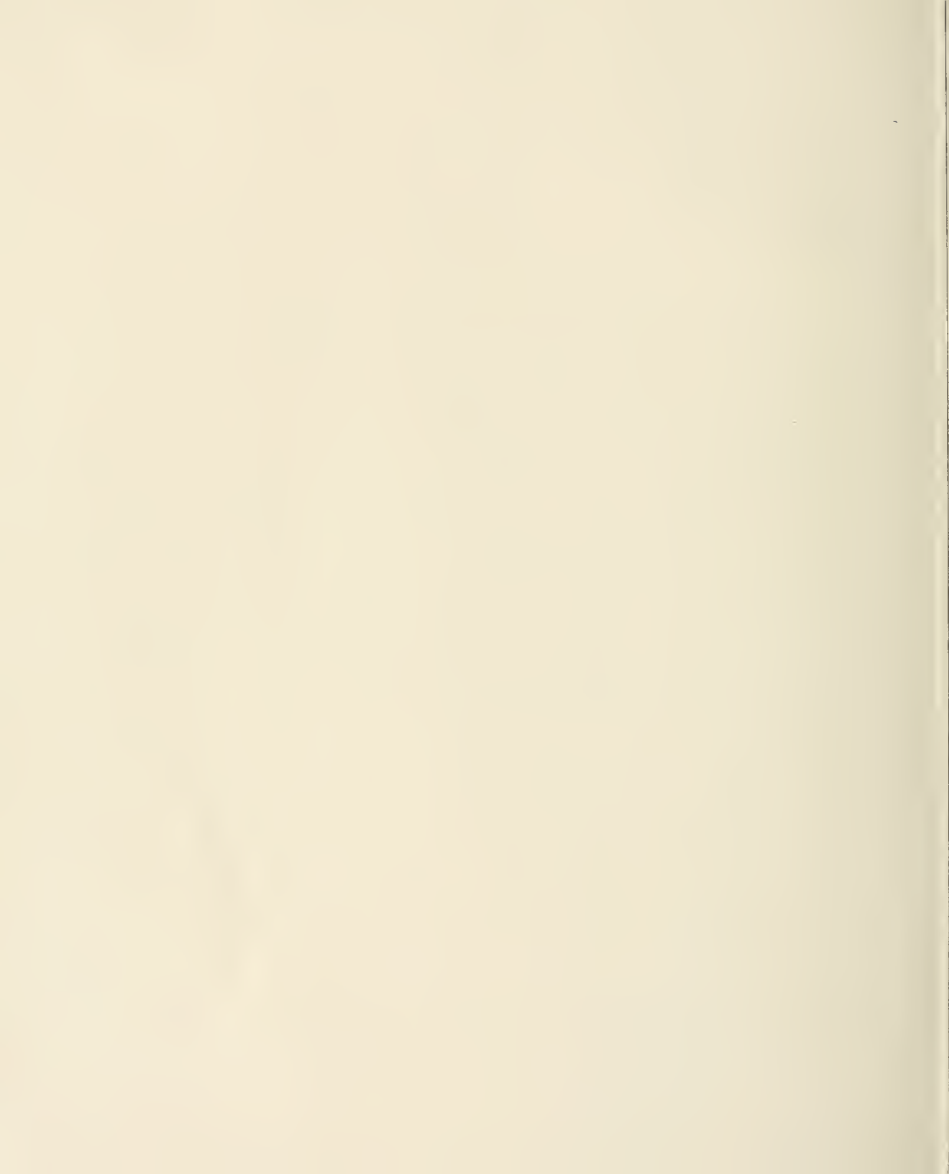
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Dedication
Harry Ellis Dickson Park



Installation
Tent Bay by Taylor McLean



Program
for the
Dedication of the Harry Ellis Dickson Park
and the
Installation of the sculpture *Tent Bay*
by Taylor McLean
12 Noon, Thursday November 7, 1991

Order of Speakers

Robert B. Stephenson, The Boston-Fenway Program, Inc.
introducing
The Honorable Raymond L. Flynn, Mayor of Boston
Stephen Coyle, Director, Boston Redevelopment Authority
Lawrence A. Dwyer, Commissioner, Parks and Recreation Department
Susan Strelec, President, Fenway Civic Association
Arlene Ash, President, Fenway Community Development Corporation.

Bruce P. Rossley, Commissioner, Mayor's Office of Arts & Humanities
introducing
Stephen Mindich, Trustee, Fund for the Arts
Taylor McLean, Sculptor
Nelson J. Darling, Jr., Chairman Emeritus, Boston Symphony Orchestra
Harry Ellis Dickson

*Attendees are invited to a reception at the site immediately following the ceremony.
Refreshments kindly donated by nearby businesses.*

THE FENWAY NEIGHBORHOOD

NOT OFTEN REMEMBERED is the fact that the Fenway is one of Boston's newest in-town neighborhoods. Much of what we see today as we drive or walk along Huntington Avenue or through the Back Bay Fens or up Massachusetts Avenue didn't exist a century ago. A good deal of the land was in fact under water: tidal mudflats and marshland, all part of the original Back Bay. In the 1820s Uriah Cotting put forth a scheme to produce power by damming off the Back Bay and harnessing the tides. Two intersecting dams were built, one along the route of present-day Beacon Street and the other along what is now Hemenway Street. Mills were built along these dams and on a small existing peninsula called Gravelly Point, the eastern edge of which is the site of the park we dedicate today.

This grand scheme never lived up to its promise and as the developing South End pushed further into the Bay and railroad viaducts crisscrossed it, it soon degenerated into a stagnant, foul-smelling health hazard. This unsatisfactory situation in part led to the filling of the Back Bay westward starting at Charles Street and the Boston Common. What we now know as the Fenway was the last section to be filled and consequently the last section to be developed for new uses. While the Fenway was being created out of marsh and mud, the centerpiece of the neighborhood was coming into being as well, Frederick Law Olmsted's magnificent Back Bay Fens parkland which with the Muddy River twists and turns through the Fenway connecting the Charles River and the Commonwealth Avenue Mall with The Riverway and the rest of the *Emerald Necklace*.

Development quickly followed the filling. During the 1880s and 1890s the Fenway experienced its first great building boom, a combination of institutional and residential development. Mechanics, Symphony and Horticultural Halls and the Christian Science Church date from this period as do the Queen Anne townhouses along St. Stephen Street, the townhouses on Symphony Road and scattered smaller housing on Westland Avenue and The Fenway.

In the early part of this century institutional and residential development continued: New England Conservatory, Boston Opera House, YMCA, Forsyth Dental

Infirmery, Massachusetts Historical Society, Museum of Fine Arts and so on. Larger apartment houses were built on The Fenway, Huntington, Hemenway, Burbank, Norway and Westland. It was during this period that the area became known as Boston's entertainment and music center. Massachusetts Avenue was even referred to as the "42nd Street" of Boston. There were jazz clubs, dance halls, recital halls, music and instrument stores. Much of this atmosphere remains today in the form of the musical activity associated with Symphony Hall, the New England and Boston Conservatories and Berklee College of Music.

The Fenway's culture has not been solely linked to music and entertainment, however. Ever since "Mrs. Jack"—Isabella Stewart Gardner—built Fenway Court and the Museum of Fine Arts moved from Copley Square, art has been an important ingredient in the tone and activity of the neighborhood.

For all intents and purposes the initial development of the Fenway was complete by the mid-1930s. The period from then until the early 1960s was one of relative stability both in physical and social-cultural terms as it was throughout most of Boston. Slower, at first less noticeable change was occurring, however: The flight to the suburbs of the post-war period affected all inner city neighborhoods including the Fenway as did the related emphasis on an expanded metropolitan highway network. The new Massachusetts Turnpike extension sliced through the northern edge of the neighborhood while at the same time the Prudential Center was rising over what were once extensive railyards. Following, in the late 1960s, was the Fenway Urban Renewal Project which led to dramatic physical changes over a period of years, particularly along Huntington Avenue east of Massachusetts Avenue and along the west side of Massachusetts Avenue (Christian Science Center, Midtown Hotel, Colonnade Hotel, Church Park Apartments, Morville House, Symphony Plazas East & West, The Greenhouse, the Back Bay Hilton, and, of course, our park site and neighboring Stop & Shop Supermarket and parking garage).

Much of what was originally proposed in the Urban Renewal Plan was not pursued, largely because of growing public reaction against the process and effect of renewal. At the same time the neighborhood was becoming increasingly faced with serious problems of another kind: The population was becoming less and less stable; many of the area institutions were expanding into previously residential

areas, either directly by buying property or indirectly by student competition for housing; investments weren't being made in building maintenance; speculation in property was on the rise. Especially insidious was the growing occurrence of arson-for-profit. Hard hit were both Symphony Road and Westland Avenue. A dozen years ago, seven buildings on Westland Avenue alone were boarded, abandoned or burned-out. All have since been thoroughly rehabbed and are again occupied. Over a decade many improvements, public and private, have been made on Westland Avenue. At its west end the Johnson Gates, marking the entrance to the Back Bay Fens, were refurbished. The nearby White Mansion underwent extensive renovation and is now a mixed income housing cooperative. This steady rejuvenation following years of decline and neglect has been the result of determined efforts by concerned community groups, property owners, residents, institutions and various city agencies.

HISTORY OF THE PROJECT

A PARK AT THIS LOCATION was first proposed in the 1960s and is shown on the official urban renewal plan as a green triangle with two trees on it, left-over space resulting from the extension of Edgerly Road and the construction of the Church Park Apartments which replaced the massive, fortress-like Boston Storage Warehouse. The site was again recommended as a park by the *East Fens for Tomorrow* study of 1979. No active steps were taken to realize this goal until late in 1984 with the convening of several Fenway residents and property owners by The Boston-Fenway Program, Inc., a non-profit consortium of Fenway institutions. Since that meeting the idea of a park at the corner of Westland Avenue and Edgerly Road gradually began to take hold. During the intervening years the process of implementation has sometimes seemed torturous and convoluted, frustrating and never-ending. At other times, and particularly now as we see the park in its completed form, it has been a memorable exercise in transforming an unremarkable space to something pleasant, beautiful and inspiring.

Key dates in the development of the Harry Ellis Dickson Park:

- Meeting of local property owners and businesses to explore the feasibility of a park, October 18, 1984.

- Involvement by the Boston Redevelopment Authority first explored, October 30, 1984.
- Boston Redevelopment Authority formally asked to provide assistance, March 1, 1985.
- First pledge of financial support received, a \$20,000 grant from The Henderson Foundation, May 23, 1985.
- Preliminary cost estimates for two schemes prepared by the Boston Redevelopment Authority: \$82,548 and \$87,650, June 18, 1985.
- Boston Redevelopment Authority pledges engineering and design assistance, September 26, 1985.
- Mayor Flynn announces Browne Fund award of \$35,000 based on project cost of \$85,000, June 26, 1986.
- Boston Redevelopment Authority Board authorizes provision of up to \$61,500 in matching funds, March 12, 1987.
- Engineers' cost estimate \$170,368.60, September 4, 1987.
- Draft specifications, cost estimate and engineering plans completed, January 22, 1988.
- Fund for the Arts commissions *Tent Bay* by sculptor Taylor McLean, October 20, 1988.
- Revised cost estimate: \$190,516, January 30, 1989.
- Presentation to Fenway Civic Association and Fenway Community Development Corporation on proposed sculpture, February 16, 1989.
- Westland Avenue water lines relocated, March 27, 1989.
- Design for *Tent Bay* presented to the Boston Art Commission, April 6, 1989.
- Boston Redevelopment Authority Board authorizes going out to bid, November 30, 1989.
- Bid advertised in the *Boston Herald*, July 6, 1990.
- Bids opened at City Hall, July 25, 1990. Mario Susi & Sons, Inc., low bidder.
- Boston Redevelopment Authority Board authorizes letting of contract, August 15, 1990.
- Footings for sculpture installed, November 14, 1990.
- Park construction begins, March 14, 1991.
- Sculpture *Tent Bay* installed, June 27, 1991.
- City Council votes to name park for Harriett Ellis Dickson, June 5, 1991.
- Park Commission officially names park for Harry Ellis Dickson, August 26, 1991.
- Trees planted: Four *Sophora japonica* "Regent" (Scholar tree) and two *Cercidiphyllum japonica* (Katsura tree), September 5, 1991.
- Dedication of the park and installation of the sculpture, November 7, 1991.

HARRY ELLIS DICKSON

HARRY ELLIS DICKSON is Associate Conductor Laureate of the Boston Pops, the founder and Conductor Laureate of the Boston Symphony Youth Concerts and Music Director of the Boston Classical Orchestra. In the summer of 1987 he retired from the Boston Symphony Orchestra's first violin section. He frequently conducts the Boston Pops both at Symphony Hall and on tour. A native of Cambridge, Massachusetts, he graduated from Somerville High School and the New England Conservatory of Music. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky, was named Assistant Conductor of the Pops in 1958 and Associate Conductor in 1980, and founded the Boston Symphony Orchestra's current Youth Concert series in 1959.

The idea of introducing classical music to young audiences initially struck many, including prominent educators, as an enormous and seemingly impossible undertaking, directed at an audience that might not appreciate such music. Mr. Dickson responded to this sentiment with the notion that only adults, not young people, have prejudices. He believed that students would enjoy classical music, quoting the conductor Arthur Fieldler that there is no such thing as bad music, only "the boring kind." The Boston Symphony Youth Concerts proved far from boring and have since introduced generations of Boston schoolchildren to the experience of classical music.

The distinguished recipient of numerous awards and honorary degrees, Mr. Dickson is a Chevalier in the *Ordre des Arts et des Lettres* of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School.

T A Y L O R M C L E A N

THE SCULPTOR Taylor McLean was born in 1943 and raised in Jersey City, New Jersey. He began his art education at the Art Students League in New York and then moved to Boston where he completed a B.A. at Harvard College and an Ed.M. at the Harvard Graduate School of Education. McLean also served as an apprentice to Mirko Basaldella. His work has been exhibited at Image Gallery in Stockbridge, Pratt Center at Goddard College, the National Center of Afro-American Artists, the Concord Art Association, the Community Gallery in New York City and The Institute of Contemporary Art in Boston. In addition to his work as a sculptor, Taylor McLean is a jazz percussionist, dancer and a film producer. He is a long-time resident of the Fenway neighborhood.

T E N T B A Y

THE GOAL OF THIS PROJECT is to make a sculpture that works; meaning 'works with,' 'works on,' and 'does work.' It must work with the given conditions of the undeveloped site and with the planned conditions of the developed site. Those conditions include: limitations enforced by the built environment such as the location of water and sewer pipes, street light control box and fire emergency box as well as the architectural scale of the street. They also include the individual and pedestrian uses of the site: paths of access to and from the market, accessibility with safety for people of all ages, comfort on the site for the body and the imagination, perspectives of the site from street level and from fifth story windows, and the neighborhood functions of the site.

The sculpture must work with the particular site and within the context of the greater site. The particular site is the open plaza resulting from the intersection of Edgerly Road and Westland Avenue at an acute angle bounded by a street wall of facades and the curved face of the parking garage (with its hidden interior spiral ramp). The greater site is formed by the open spatial channel that originates in the nature preserve of the Fens and flows east along Westland, through the Christian

Science Plaza and Huntington Avenue into the framed architectural basin of Copley Square. One hundred and twenty years ago this area was a tidal marshland. Considerations of flowing energy patterns recall its natural history while articulating its present use.

Thirdly, the sculpture works: it 'does work' as a passive machine. It translates the scale of the environment to the scale of the person. It collects and disperses energy and flow patterns like an eddy in a stream. It is a node in the environment, a transformer. It supports and frames the body as street furniture. It provides a seat for the imagination and pathways on which it may travel, ascending and descending. It can be seen by passing motorists at a glance without blocking traffic vision. It welcomes and guides visitors across a transitional space.

We all live in a spiral. We inhabit a spiral, nestled in our arm of the Milky Way galaxy. We also trace spiral paths through out particular lives. Nature makes these parths visible to us by the spiral growth patterns of sea shells, of sunflower seeds in their pod, and in the ascending rotation of leaves around their stalk. The spiral of this sculpture is derived from the Golden Section ratio, 1.618, which appears in the number series:

1 : 1 : 2 : 3 : 5 : 8 : 13 : 21 : 34 : 55 : 89 : 144

known as the Fibonacci series. This ratio is a proportion that occurs throughout the natural world in the unfolding of growth patterns as in the previous examples. It is also known as the Divine Proportion, and is found in the structural composition of ancient architecture, Western art, and sacred geometrics.

The sculpture is entitled *Tent Bay*. My father died in August, eleven days after his 88th birthday. We looked at the model and discussed the project early in the summer. When speaking of his earliest boyhood years before six, he frequently mentioned a huge rock at the water's edge in the parish of Barbados where he was born. The rock was made available to him by the pattern of the tides. In a rural area without playmates, it became his refuge and his friend. It was the place from which he sent his imagination out over the ocean and to which it returned to strengthen him and inform him of his self. Among his papers was a birth certificate: date, 1900; place, Tent Bay. It is a good name for this piece especially with Tent City at the far end of the greater site.

Taylor McLean, February 16, 1989

THE BOSTON-FENWAY PROGRAM, INC.

THE BOSTON-FENWAY PROGRAM, INC. is a consortium of thirteen non-profit institutions. Since its establishment in 1977, it has been actively involved in open space planning and park maintenance, community revitalization, affordable cooperative housing, urban and transportation planning and a variety of public safety initiatives including StreetSAFE. Member institutions include: Berklee College of Music, Boston Symphony Orchestra, Boston University, The First Church of Christ, Scientist, Forsyth Dental Center, Isabella Stewart Gardner Museum, Harvard School of Public Health, Museum of Fine Arts, New England Conservatory of Music, Northeastern University, Wentworth Institute of Technology, Wheelock College and the YMCA of Greater Boston.

FUND FOR THE ARTS

THE FUND FOR THE ARTS is a charitable trust established in November 1981 as part of a public service campaign to foster community awareness of arts and culture. The purpose of the Fund for the Arts is to recognize the contribution the arts make to the quality of the lives of all people in Boston by encouraging the creation of art in underserved communities. The Fund provides direct financial support to Massachusetts artists working in partnership with non-profit arts organizations. Governed by an independent Board of Trustees which consists of leaders in the cultural and corporate communities, and advised by the staff of The Institute of Contemporary Art, the Fund commissions one or two significant works of art each year.

THOSE WHO MADE IT POSSIBLE

Many individuals, organizations, agencies, institutions, foundations and businesses had roles to play in the development of the park and its centerpiece sculpture. We thank them their support, interest and involvement.

Basil Adams, Susan Allen, Arlene Ash, David Baker, Gordon Barnes, Lorri Berenberg, Lee Eliot Berk, Black and White, Inc., John Bloom, Boston Art Commission, The Boston-Fenway Program, Inc., Boston GreenSpace Alliance,

Boston Parks and Recreation Department, Boston Public Works Department, Boston Redevelopment Authority, Boston Symphony Orchestra, Boston Transportation Department, Donald C. Bowersock, Paul W. Boyd, Carol A. Bratley, Mark Bresler, Rick Buchanan, Frankie Bunyard, Edward J. Burke, John W. Calkins, David Carlson, Phil Caruso, Commissioner Joseph Casazza, Ted Chandler, Daniel S. Cheever, Jr., Church Park Apartments, City of Boston Trust Office, Mary Clarke, Glenn Cooper, Joan Copeland, Robert Cormier, Clare M. Cotton, Stephen Coyle, John A. Curry, Jaffray Cuyler, Alexandra M. Dailey, Richard H. Daley, Commissioner Richard A. Dimino, Dexter Dodge, Bob Drummond, Chantel Duchard, Commissioner Lawrence A. Dwyer, Roger Erickson, Paul Evans, Michael Feldberg, Fenway Civic Association, Fenway Community Development Corporation, Fenway News, First Church of Christ, Scientist, Newell Flather, Robert J. Fleming, Nikki Flionis, Mayor Raymond L. Flynn, Monte Franke, Thomas Gagen, James A. Gallaheer, Richard Galler, John T. Galvin, Richard Garver, Mary Garvey, Robert Giglio, Galen Gilbert, Helen H. Gilbert, Paul Gilbert, Richard J. Gilbert, Robert Gleason, Jeffrey Goldberg, Morton Golden, Rob Goldman, James L. Gould, Missy Grealy, Wright Gregson, Anne Gund, Kenneth Haas, Robert C. Hall, Catherine Hammond, Anne Hawley, Chuck Hoffa, Dick Hong, Bernadette Horgan, Alfred Howard, Councilor Christopher A. Iannella, The Institute of Contemporary Art, Stanley Ivan, Lee F. Jackson, Carol R. Johnson, Charlotte Kahn, Steve Kantarowski, Frank Keefe, Councilor James E. Kelly, Joe Kenyon, Edward M. King, Edward T. Kirkpatrick, J. Darrow Kirkpatrick, Barbara Kramer, Bernie Kramer, Peter Kwass, Nancy Lamb, Theodore C. Landsmark, J. Preston LeBlanc, Henry Lee, Laurence Lesser, Justine Liff, Ellen Lipsey, Lynn Thompson Long, Richard H. Lovell, Ann E. Macdonald, Tom Maistros, John Marksberry, Bill Marotta, Jan Marshall, Massachusetts Horticultural Society, Mayor's Office of Arts and Humanities, Mayor's Office of Neighborhood Services, Taylor McLean, John J. McWeeney, Ralph Memolo, Councilor Thomas M. Menino, Eileen Meny, Mary Mercure, John Merrifield, Jack Mills, Stephen Mindich, Shirley Muirhead, Joseph Mulligan, Leslie Nolen, Stephen D. Paine, Walter H. Palmer, Robert A. Pihlcrantz, Peter B. Post, Mark Primack, John F. Ramsey, Paul Reavis, John Riordan, Kim Roberts, David Ross, Bruce P. Rossley, Councilor Rosaria Salerno, Ron Salters, Lorraine H. Saltre, Peter Scarpignato, Councilor David Scondras, Mary O. Shannon, John Sheehan, Ted Siegel, Kane Simonian, Diane Smart, Sidney B. Smith, F. William Smith, Robert B. Stephenson, Stop & Shop, Susan Strelec, Donald L. Stull, Mark Sweeney, Olive Swift, Symphony United Neighbors, Diane Taylor, Matt Thall, Daniel P. Thomas, Patrice Todisco, David Treitsch, Kevin M. Walsh, Victoria Williams, Daniel Winterbottom, John M. Woolsey, Jr., Madelaine Zadik.

FINANCIAL SUPPORT

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We thank the following local businesses for donating food and supplies for the reception: Ann's Restaurant, Boston Chicken, Brigham's, Inc., Bruegger's Bagel Bakery, Stop & Shop, Thai Cuisine Restaurant.

We particularly wish to thank those who generously supported this endeavor with donations of \$1,000 or more:

The Boston-Fenway Program, Inc., The Boston Foundation, Boston Redevelopment Authority, Boston Symphony Orchestra, Boyd-Smith, Inc., The Edward Ingersoll Browne Fund, The Fund for the Arts, The George B. Henderson Foundation, Joy Realty Associates, Inc., Alford P. Rudnick, Stop & Shop, Cornelius Ayer Wood and Rosalyn Kempton Wood.

S U M M A R Y O F P R O J E C T

<i>Name:</i>	HARRY ELLIS DICKSON PARK
<i>Owner:</i>	City of Boston (under the jurisdiction of the Public Works Department)
<i>Designer:</i>	Collaboration of The Boston-Fenway Program, Inc., and the Boston Redevelopment Authority.
<i>Project Manager:</i>	Robert B. Stephenson, The Boston-Fenway Program, Inc.
<i>Landscape Designer:</i>	Patrice Todisco, Boston Redevelopment Authority
<i>General Contractor:</i>	Mario Susi & Sons, Inc., Dorchester (Mario S. Susi, Jr., Joseph M. Susi, Jr.)
<i>Landscape Contractor:</i>	M-O-N Landscaping, Fall River (Mario Nagueira, Joe Martins)
<i>Masonry Contractor:</i>	Dependable Masonry, North Reading (Edmund Henry)
<i>Electrical Contractor:</i>	Mass Bay Electric, East Boston (Robert Lombardi)
<i>Trucking:</i>	E. J. Smith Trucking, Dorchester (Ernie Smith)
<i>Engineering Services:</i>	Universal Engineering Corporation, Boston (Jean H. Tondreault, Bassem M. Bandar)
<i>Granite:</i>	Georgia Granite, Bridgeport, Connecticut (Michael Julian)
<i>Handcarved Lettering:</i>	Bunyard Studio, South End (Frankie Bunyard)
<i>Printing:</i>	Thomas Todd Company, Boston (Duncan Todd); Savron Graphics, Jaffrey, New Hampshire (Greg Lawn)
<i>Contract Management:</i>	Boston Redevelopment Authority
<i>Contract Cost:</i>	\$190,548 (excluding the sculpture, <i>Tent Bay</i>)
<i>Sculptor:</i>	Taylor McLean
<i>Engineer:</i>	C. A. Pretzer Associates, Inc., Cranston, Rhode Island (Gerald Spoolstra, Mike Graf)
<i>Fabricator:</i>	Merrifield-Roberts, Inc., Bristol, Rhode Island (John Merrifield, Kim Roberts)
<i>Material:</i>	Extruded aluminum
<i>Weight:</i>	9,000 lbs.
<i>Dimensions:</i>	Height 12 feet; Width 34 & 18 feet

THE HARRY ELLIS DICKSON PARK will be maintained by abutting property owners, coordinated by The Boston-Fenway Program, Inc., and working cooperatively with appropriate agencies of the City of Boston.



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